

PERRY'S MUSICAL MAGAZINE

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PERRY'S • MUSICAL • MAGAZINE



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State of Missouri }
County of Pettis } ss

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared A. J. Perry, who having been duly sworn according to law, depose and says that he is the business manager of PERRY'S MUSICAL MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

That the names and addresses of the publisher, editor, and business manager are:

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Sworn to and subscribed before me this 1st day of March, 1932. E. P. Miller,
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My Commission expires January 24th 1933.

THE LIVES OF GREAT PIANISTS.

FRANZ LISZT.

(Continued From Last Month.)

Without neglecting his ordinary duties, he was ever planning to enlarge the musical horizon of the public by presenting new and valuable compositions. It was owing to his zeal that Berlioz became known in Germany as an operatic composer, and that the most gifted among the younger generation, Joachim Raff, Peter Cornelius and others were able to obtain a hearing for their first compositions. But Liszt's greatest claim to merit rests on the performance of Richard Wagner's "Lohengrin." Every reader of the latter's biography must have noticed what a sympathetic interest Liszt took as early as 1840 in Wagner's efforts, and how, after Wagner's exile from Dresden, the Hungarian musician became the guardian angel of the German artist. In the next year Liszt felt called upon to appear publicly as the champion of his exiled brother artist, and he succeeded in so successfully conducting a performance of "Lohengrin" (August 22, 1850) that all Germany rang with its praises. Wagner writes in his "Communication to my friends:" (Complete works V. 414) "One day, toward the close of my last visit to Paris, I sat brooding over my misfortunes, for I was

ill miserable and almost in despair, when I happened to glance at the score of my almost forgotten 'Lohengrin.' I was grieved to think that those tones would never be heard. I wrote two words to Liszt, who in reply announced that the most extensive preparations considering Weimar's means, were being made for the performance of the opera. The best that man could do under existing circumstances, in order to render the work intelligible to the people, was done; but error and misconception made the desired success very difficult to attain. Liszt saw at once what must be done to supply deficiencies and render the work more intelligible. He explained to the people his impression and conception of the opera with convincing eloquence, and success crowned his efforts."

Liszt now appears in the new aspect of author. During the year spent in Paris he had already shown himself a writer in connection with his scientific studies, and during his travels his literary talent had been further developed, as may be seen by numerous letters addressed to his friends in Paris. These letters were written in a brilliant, sparkling style and give proof of unusual powers of observation.

In the quiet atmosphere of Weimar, so conducive to mental concentration, Liszt's literary advancement as well as his musical activity, received a fresh impetus. There he wrote his two most important works, "Frederic Chopin" and "The Music of the Gypsies" (Des Bohemiens et de Leur Musique en Hongrie). The first is a memorial address over his friend's grave, and is full of intelligent sympathy and warm enthusiasm; the other a richly colored description, based on thorough study of the strange, nomadic people and their intensely characteristic music. He wrote several very valuable essays on German musicians and their compositions, one on Richard Wagner, whose "Flying Dutchman," "Lohengrin," "Tannhauser" and "Rheingold" are brought before the reader's mind by a thorough and sympathetic analysis; other essays are on Beethoven, Weber, Field, Schubert and Mendelssohn. He also wrote on Berlioz and Schumann, who were at that time unappreciated. His larger literary works are on more general subjects, such as "The Position of Artists," "The Church Music of the Future," "The Goethe Memorial," and what excites our admiration in these essays is not merely the brilliant, masterly criticism, but also the warm human sentiment toward art and fellow artists, feeling expressed in every line. Thus Liszt's writings not only furnish instruction to the artist, but they are a source of recreation and inspiration for all, though the characteristic, extravagant style in which they are written, may not find favor with academic judges. 1

1 Liszt's works are written in the French language with which his life and education

had made him most familiar.

We shall speak later on of what Liszt accomplished as composer during the years spent in Weimar. Here we will only mention, that in spite of his many occupations, he still found time to be an earnest and loving teacher to the many younger artists who gathered about him. Liszt did not give up teaching until the last year of his life, and the number of pupils who received instructions from him in piano playing, conducting and both literary and musical composition, amounts to several hundred.

Among the most noted are Anna Mahlig, Sophy Menter Amy Fay, Adele aus der Ohe, Charlotte Blume Ahrens, Caroline Montigny, Remaury, Hans von Bulow, Karl Klindworth, William Mason, Leopold Damrosch, Walter Bache, Carl Tausig, G. Sgambati, G. Buonamici, Hans von Bronsart, and among the more recent ones A. Siloti, R. Joseffy, B. Stavenhagen. In her letters to friends at home, Amy Fay gives a graphic description of Liszt's method of teaching: "Nothing could excel Liszt's amiability or his painstaking care, and instead of frightening me he inspired me. Never was there such a delightful teacher! and he is the first sympathetic one I have had. One feels so free with him, and he develops the very spirit of music in one. He does not keep nagging all the time, but he leaves you your own conception. Now and then he will make a criticism or play a passage, and with a few words give you enough to think of all the rest of your life. There is a delicate point to everything he says, as subtle as he is himself. He does not say anything about the technic. That you must work out for yourself. * * * Once when a pupil was playing a melody rather feebly, Liszt suddenly took his seat at the piano and said: 'When I play I always play for the people in the gallery (by the gallery he meant the cock-loft where the rabble sit), so that those persons who pay only five groschen for their seat may also hear something.' Then he began, and I wish you could have heard him! The sound did not seem to be very loud, but it was penetrating and far reaching. When he had finished he raised one hand in the air and you seemed to see all the people in the gallery drinking in the sound. He presents an idea to you, and it takes fast hold of your mind and sticks there. Music is such a real and visible thing to him, that he always has a symbol instantly in the material world to express his idea. * * * No matter how beautifully we play any piece, the minute Liszt plays it, you would scarcely recognize it. His touch and his peculiar use of the pedal are two secrets of his playing, and he seems to dive down into the most hidden thoughts of the composer, and bring them to the surface, so that they gleam out at you one by one like stars."

(To Be Continued.)

To my baby girl Flora
AMONG THE FLOWERS
MID SUMMER MEDITATION

J. OWEN LONG

Moderato

gva.....

loco
accel.

gva.....

loco

Trem. *Trem.* *Trem.*

molto rit.

rit. *a tempo*

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including fingerings (2, 3, 2, 1, 2) and a repeat sign. The bass staff contains a harmonic accompaniment of chords, with 'Ped.' markings and asterisks indicating pedal points.

The second system continues the musical piece with similar notation. The treble staff features a melodic line with a repeat sign. The bass staff provides harmonic support with chords and 'Ped.' markings.

The third system shows a change in the treble staff's texture, with more complex chordal structures. The bass staff continues with a steady accompaniment of chords and 'Ped.' markings.

The fourth system continues the musical development. The treble staff has a melodic line with a repeat sign. The bass staff features a consistent accompaniment of chords and 'Ped.' markings.

The fifth system includes the tempo marking 'molto rit.' in the treble staff. The treble staff has a melodic line with a repeat sign. The bass staff continues with chords and 'Ped.' markings.

The sixth system includes the tempo markings 'rit.' and 'a tempo' in the treble staff. The treble staff has a melodic line with a repeat sign. The bass staff continues with chords and 'Ped.' markings.

8va.....

8va.....

8va.....

8va.....

8va.....

8va.....

THE MINSTREL BAND MARCH.

FOR PIANO OR ORGAN.

Composed by P. SUTTON.

Full Band.

Measures 1-5 of the Full Band score. The key signature is B-flat major (two flats). The time signature is 4/4. The first staff (treble clef) begins with a melody marked *mf* (mezzo-forte). The second staff (bass clef) provides harmonic support. A 'TUBA' part is indicated in the third measure of the bass staff. The music features various rhythmic patterns, including triplets and rests.

Measures 6-10 of the Full Band score. The melody continues in the treble staff, and the bass staff provides accompaniment. The music concludes with a final chord marked *f* (forte) in the tenth measure.

Trumpets.

Measures 1-5 of the Trumpets part. The key signature is B-flat major. The first staff (treble clef) contains the melody, which is marked *p* (piano) in the fifth measure. The second staff (bass clef) provides harmonic support.

Cornets.

Measures 1-5 of the Cornets part. The key signature is B-flat major. The first staff (treble clef) contains the melody. The second staff (bass clef) provides harmonic support.

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Trombone Solo.

First system of music for Trombone Solo. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a right-hand (R. H.) piano (p) marking. The melody is in the treble clef, and the bass clef contains a rhythmic accompaniment of eighth notes.

Second system of music for Trombone Solo. It continues the melody and accompaniment from the first system.

Third system of music for Trombone Solo. It continues the melody and accompaniment. A right-hand (R. H.) marking appears in the treble staff.

Flutes & Clarinets.

First system of music for Flutes & Clarinets. It consists of a grand staff. The key signature has two flats. The music begins with a forte (f) marking. The melody is in the treble clef, and the bass clef contains a rhythmic accompaniment of eighth notes.

Second system of music for Flutes & Clarinets. It continues the melody and accompaniment. A piano (p) marking appears in the bass staff.

The first system of the musical score, featuring a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The music is characterized by a steady eighth-note bass line and chords in the treble.

Trumpets.

The second system of the musical score, featuring the trumpet part. It consists of a grand staff with a treble and bass clef. The key signature is three flats, and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The trumpet part is written in the treble clef, featuring a melody of eighth and sixteenth notes.

Cornets.

The third system of the musical score, featuring the cornet part. It consists of a grand staff with a treble and bass clef. The key signature is three flats, and the time signature is 2/4. The music begins with a first ending bracket labeled '1'.

Full Band.

The fourth system of the musical score, featuring the full band part. It consists of a grand staff with a treble and bass clef. The key signature is three flats, and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The full band part is written in the treble clef, featuring a melody of eighth and sixteenth notes. A tuba part is also indicated, with the label 'TUBA.' and a third ending bracket labeled '3'.

The fifth system of the musical score, featuring the full band part. It consists of a grand staff with a treble and bass clef. The key signature is three flats, and the time signature is 2/4. The music continues with a melody of eighth and sixteenth notes. A tuba part is also indicated, with the label 'TUBA.' and a third ending bracket labeled '3'.

The Vaudeville Medley.

POPULAR SONGS ARRANGED EFFECTIVELY FOR PIANO OR ORGAN.

By M. W. BUTLER.

"She wore a wild rose in her hair."

Musical score for the first piece, "She wore a wild rose in her hair." The score is written for piano or organ in B-flat major, 2/4 time. It consists of four systems of staves. The first system includes the instruction "Moderato legato" and a piano dynamic "p". The score features various musical notations including eighth and sixteenth notes, rests, and pedal markings ("Ped.") with asterisks. The second system includes a "cresc." (crescendo) marking. The third system includes a "ritard." (ritardando) marking. The fourth system includes a "pp" (pianissimo) dynamic and an "a tempo" marking.

"I cannot come back to you sweetheart"

Musical score for the second piece, "I cannot come back to you sweetheart". The score is written for piano or organ in B-flat major, 2/4 time. It consists of two systems of staves. The first system includes a mezzo-forte dynamic "m". The score features various musical notations including eighth and sixteenth notes, rests, and pedal markings ("Ped.") with asterisks. The second system includes a "ritard" (ritardando) marking.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Dynamics *p* and *f* are indicated. The key signature is three flats.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. The key signature is three flats. The system concludes with a time signature change to 3/4.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. The key signature is three flats. The system concludes with a time signature change to 3/4.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. The key signature is three flats. The system concludes with a time signature change to 3/4.

Tempo di March—Two Step.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. The key signature is three flats. The system concludes with a time signature change to 3/4.

"Mrs. Mulligatawny."

The musical score is written for piano in G major, 2/4 time. It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features first and second endings, both marked with a pedal point and an asterisk. The fourth system contains several dynamic markings: *f*, *Ped.*, *p*, *Ped.*, and *f*. The fifth system includes *p*, *Ped.*, *m*, *Ped.*, ***, *Ped.*, ***, and *Ped.* markings. The sixth system concludes with a series of *Ped.* and *** markings, and a final *Sva.:* (Sustained) marking. The score is characterized by dense chordal textures and frequent use of the sustain pedal.

DAWN.

A SUMMER IDYL.

Composed by MALTA R. BAYES.

*Moderato.
dolce*

The musical score is written for piano and bass. It begins with a treble staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 6/8. The tempo and mood are indicated as *Moderato. dolce*. The score is divided into four systems. The first system starts with a piano (*p*) dynamic and includes several pedaling marks (*Ped.*) and asterisks. The second system features a crescendo (*cres*), a mezzo-forte (*f*) dynamic, and a decrescendo (*dim*). The third system continues with piano (*p*) and decrescendo (*dim*) markings. The fourth system begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. Pedaling instructions (*Ped.*) and asterisks are used throughout to indicate where the sustain pedal should be used.

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m

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

cres *dim* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

8va *8va* *8va*

marcato il melodie.

Dawn. 3 Ped. * *Ped.* * *Ped.* *

8va.....

8va.....

8va.....

cres *cen* *do.* *f Ped.* *dim*

Ped.

8va.....

8va.....

Allegro vivace.

Ped. *Ped.* *f Ped.*

Ped.

8va.....

Ped. *Ped.* *Ped.* *f Ped.*

8va.....

Ped. *Ped.* *Ped.*

8va.....

Ped. *cres* *cen* *do.* *ff*

Dawn. 4

Mid The Clover Blooms of Hampshire.

Words and Music by.

VERNON HOMER.

Author of "Pride of Manila." "The Rough Rider." "Come back to the wave worn rocks."
"Down in old Illinois."



1. See the sun is sink - ing low. Soon we'll view the af - ter glow, As it
2. Weeks and months have passed a - way. Wea - ry years have come and gone, Since they

The musical notation for the first two lines of the song is presented on a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the staff, with line numbers 1 and 2 indicating the two verses. The music continues with a double bar line and repeat dots.

sweeps the sky a - bove the snow clad cliffs. When you'r gone I'll sit a-lone, think-ing
laid my sweet-heart Nel - lie in the tomb. I would give all wealth I own, Just to

The musical notation for the second two lines of the song is presented on a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the staff, with line numbers 1 and 2 indicating the two verses. The music continues with a double bar line and repeat dots.

of my own spring time, when I thought this would held naught but pleas-ure gifts. Oft a-
 hear hersing once more In the cab - in now for - sak - en sad and lone. List-en

cross the mead - ow brook, from the dear old Hamp-shire hills, We have
 child to what I say, heed this one re - quest I pray, nor deem

watched the self same pic-ture o'er and o'er. With her lit - tle hand in mine, in the
 it just an old man's i - dle call. When I've passed my last mile-stone, when a

dear old star-light time, We would weave an arch of clo - ver o'er her door
 mound marks where I sleep, Deck the sod with clo - ver blooms while shad-ows fall.

Tempo di Valse.

The clo-ver blooms are wav.....ing O'er the Hamp-shire hills.

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three flats and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

As they waved long years a - go, when this old heart was gay. Now

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staff.

Nel - lie dear lies sleep.....ing 'neath a pine tree's shade,

This system contains the third and fourth staves of music. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

Mid the clo - ver blooms of Hamp-shire far a-way.

This system contains the final two staves of music on this page. The piano part includes a section marked '8va' (octave) above the staff. The lyrics conclude with 'a-way.'.

SWEET GENEVIEVE.

WITH BRILLIANT VARIATIONS.

M. W. BUTLER.

Moderato dolore.

Allegro impetuoso.

8va

The first system of musical notation for 'Sweet Genevieve'. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano (f) dynamic and includes several pedaling (Ped.) and accent (^) markings. The tempo/mood is marked 'Moderato dolore'. The system concludes with a repeat sign and a final cadence.

The second system of musical notation. It continues the grand staff with treble and bass clefs. The tempo/mood changes to 'Moderato'. The music includes markings for 'Ped.', 'rapido', and 'ritard'. A section of the music is marked 'espressivo' and 'L. H.' (Left Hand). The system concludes with a repeat sign and a final cadence.

The third system of musical notation, featuring vocal lines. The lyrics are: 'give the world To live a-gain the love-ly past! The rose of youth was dew im-pearled; But'. The music includes markings for 'Ped.', 'dim', and 'Ped.'. The system concludes with a repeat sign and a final cadence.

The fourth system of musical notation, featuring vocal lines. The lyrics are: 'now it withers in the blast. I see thy face in ev'-ry dream, My wak-ing thoughts are'. The music includes markings for 'p', 'cres', 'Ped.', and 'Ped.'. The system concludes with a repeat sign and a final cadence.

The fifth system of musical notation, featuring vocal lines. The lyrics are: 'full of thee; Thy glance is in the star-ry beam That falls a-long the Sum-mer sea'. The music includes markings for 'mf', 'Ped.', and 'Ped.'. The system concludes with a repeat sign and a final cadence.

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pp

0 Gen - e - vieve Sweet Gen - e - vieve, The days may come, the days may go, But

p

pp *f*

Still the hands of mem'ry weave The bliss - ful dream of long a - go. 0 Gen - e - vieve!

p

*Ped. * Ped. * Ped. **

VAR. I. *dolce*

m

*Ped. * Ped. * Ped. **

*Ped. * Ped. * Ped. **

*Ped. * Ped. * Ped. **

*Ped. ** *Ped. ** *Ped. **

*Ped. ** *Ped. ** *Ped. **

*Ped. ** *Ped. ** *Ped. ** *Ped. **

*Ped. ** *Ped. **

Sweet Genevieve. 5-2

8va.....

First system of the musical score. The treble clef staff contains a series of eighth notes, with a 'Rapido brillante' instruction below the first few notes. The bass clef staff is mostly empty. The system concludes with a 'p' (piano) dynamic and a 'tenderly' instruction. Pedal marks ('Ped.') and asterisks are present throughout the system.

Second system of the musical score. Both the treble and bass clef staves contain eighth notes. The system includes a 'cres' (crescendo) instruction at the end. Pedal marks ('Ped.') and asterisks are used to indicate pedaling points.

Third system of the musical score. The treble clef staff features a 'dim' (diminuendo) instruction, while the bass clef staff has a 'pp' (pianissimo) instruction. The system ends with a 'f' (forte) instruction. Multiple pedal marks ('Ped.') and asterisks are present.

VAR. 2.

8va.....

First system of the 'VAR. 2' section. The treble clef staff begins with a 'Brillante.' instruction. The system includes several 'Ped.' (pedal) marks and asterisks. The bass clef staff contains some notes and rests.

Second system of the 'VAR. 2' section. Both staves contain eighth notes. The system includes a 'Ped.' mark and asterisks. The bass clef staff has some notes and rests.

8va.....

This system features a treble clef staff with a dotted line above it labeled "8va.....". The right hand plays a series of eighth-note chords, while the left hand plays a single eighth-note line. Pedal markings "Ped." are present in both hands. A "cres" (crescendo) marking is in the left hand, and a "dim" (diminuendo) marking is in the right hand. Asterisks (*) are placed between the staves.

8va.....

This system continues the musical piece. The right hand has a "pp" (pianissimo) marking. Pedal markings "Ped." are used in both hands. A "f" (forte) marking appears in the right hand towards the end of the system. Asterisks (*) are placed between the staves.

con fuoco

This system is marked "con fuoco" (with fire). It features a treble clef staff with a dotted line above it labeled "8va.....". The right hand plays a series of eighth-note chords, while the left hand plays a single eighth-note line. Pedal markings "Ped." are present in both hands. Asterisks (*) are placed between the staves.

8va.....
marcato il basso

This system is marked "marcato il basso" (marked bass). It features a treble clef staff with a dotted line above it labeled "8va.....". The right hand plays a series of eighth-note chords, while the left hand plays a single eighth-note line. Pedal markings "Ped." are present in both hands. Asterisks (*) are placed between the staves.

8va.....

This system continues the musical piece. The right hand plays a series of eighth-note chords, while the left hand plays a single eighth-note line. Pedal markings "Ped." are present in both hands. Asterisks (*) are placed between the staves.

8va.....

This system features a treble staff with a melodic line of eighth notes and a bass staff with a simple accompaniment. The treble staff has several accents (^) and a crescendo (cres) marking. The bass staff includes multiple 'Ped.' (pedal) markings and asterisks (*) indicating specific points of interest.

8va.....

This system continues the musical piece. The treble staff has a 'Ped. ff' (pedal fortissimo) marking at the beginning. The bass staff has a 'Ped.' marking and an asterisk (*). The system concludes with a double bar line and a final chord in the bass staff.

8va.....

This system shows the continuation of the melody and accompaniment. The treble staff has a 'Ped.' marking and an asterisk (*). The bass staff has a 'Ped.' marking and an asterisk (*). The system ends with a double bar line and a final chord in the bass staff.

8va.....

This system continues the musical piece. The treble staff has a 'Ped.' marking and an asterisk (*). The bass staff has a 'Ped.' marking and an asterisk (*). The system ends with a double bar line and a final chord in the bass staff.

8va.....

This is the final system on the page. The treble staff has a 'Ped.' marking and an asterisk (*). The bass staff has a 'Ped.' marking and an asterisk (*). The system concludes with a double bar line and a final chord in the bass staff.

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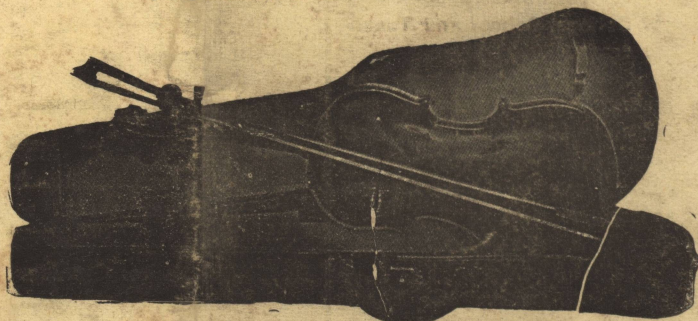
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